

# American Art News

VOL. XIV., No. 14. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 8, 1916.

SINGLE COPIES, 10 CENTS.

## WALTERS GALLERY CHANGES.

Baltimore, Md., Jan. 4, 1916.

The additions to the collection in the Walters Gallery, which was opened for the season, Jan. 1, are sufficiently important to warrant special note.

Chief among the recently installed paintings are a "Virgin and Child with Two Angels" by Matteo di Giovanni, the Sienese mid-XV Century painter; the "Death of St. Francis of Assisi," the work of some unknown artist of the Camerino school and "Young Man Wearing a Fur Collar," attributed to Basaiti. The last is a particularly strong and interesting example, a remarkably vital work that commands and holds attention. One other painting by Basaiti, a "Saint Jerome Seated in Landscape, Reading," was put in the collection last year as was Matteo's "Cavalcade," a fragment of a cassone panel.

These works all hang in the North Gallery, where was formerly displayed the Massarenti Collection of sad memory. It will, perhaps, be recalled that this room underwent "Berensonization," prior to the re-opening last winter, and that as a result only a few of the original paintings were allowed to remain on the walls, and many of them were given new authorships.

## A New Catalog.

The old catalog has been discarded and the present one is nothing like as positive in its attributions. That is, one comes across more interrogation points in parentheses after the names of artists and the phrase "School of" is much more frequently found in connection with such names as Botticelli, Verrocchio, Tintoretto, etc. Renewed study of the North Gallery reveals more fully than ever the sweeping changes that were made through Mr. Berenson's study of and report on the pictures.

One looks in vain in the new catalog for del Sarto's name. And there used to be two attributed del Sartos in the collection! That is, according to the pristine nomenclature. Both were supposed to be self-portraits. The finer of the two, a work of psychological significance, is now announced as being by Bugiardini or Sogliani. And to either the one or the other of these painters is attributed the "Portrait of Raphael" which used to be called a Raphael and which is signed RU in the upper left hand corner of the panel.

Alas, too, for the Botticellis! The two works—"Virgin and Child with Saint John" and "St. John the Baptist," which in the good, old days apparently were above suspicion as by the master himself at present are classed as belonging merely to the "School of" Botticelli and a third, "Virgin and Child," is similarly classified. Another "Virgin and Child" that has all the superficial characteristics of a Luini and which was formerly so catalogued, is now declared a Civerchio.

## Some New Art Objects.

Downstairs, where the sculptures and miscellaneous objets d'art are arranged, several unfamiliar pieces are to be found. The most striking of these is a boxwood cabinet that has the quality of old bronze, said to be a XVI Century Nuremberg production. It is very richly carved, the panels having mythological subjects done in rather high relief. In a room nearby are six new plates of modern Delft production in imitation of antique glazes. These were exhibited at San Francisco, where, it is understood, Mr. Walters purchased them.

W. W. B.

## TWEED OWNED THE STUART?

It is reported from Phila., where one of three—not seven—replicas of the famous Lansdowne portrait of Washington by Gilbert Stuart was sold by Mr. Stan V. Henkels some little time ago to Mr. Max Williams of New York, heading a syndicate, for the reported sum of \$13,000, that the picture was once owned by "Boss" Tweed, and hung for sometime in his New York house.

The other replicas of the original Lansdowne portrait, so called from the fact that it was painted to the order of the Marquis of Lansdowne, and which is now owned by the British Nation, are the canvas in the Pa. Academy and the Tweed-Henkels-Williams picture. The portrait is still in Phila. and will probably be placed on exhibition when it is brought here.

## ST. LOUIS BUYS A MANET.

The City Art Museum of St. Louis has purchased from the firm of Durand-Ruel the well known picture by Edouard Manet called "The Reader," reproduced in the ART News some time ago. It shows an elderly bearded man, who holds a large volume open on the table before him. The early example of the French master was first exhibited in Paris in 1857 and eight years later in Vienna. There Faure, the baritone, and his wife saw it and added it to their well known collection. The public again saw the picture in 1884 at the exhibition of Manet's work held at the Beaux Arts after his death.

## PHILA. PORTRAIT DEPOSED.

Following the recent pronouncement of Mr. Charles Henry Hart against the validity of certain cherished old portraits in various Phila. institutions, comes the depositing from the place of honor it has long held

## COMING "BALL OF THE GODS."

The "Ball of the Gods," to be given at the Hotel Astor, Feb. 11 next, by the Society of Beaux Arts Architects, will not only be the most brilliant art and social affair of the Winter season, but will surpass, if that were possible, the Venetian Fete given by the society in Feb., 1913, also at the Astor.

The pageant, to be followed by dancing, is divided into three parts—Hindu, Egyptian and Greek—each subdivided into a large number of groups. The scheme is to realize a fanciful conception of some Olympus where all the gods ever imagined might be supposed to meet.

Mrs. John Jacob Astor will represent Hera, Mrs. Leonard M. Thomas, Artemis, Mrs. Gordon Knox Bell will lead a band of Bacchantes and Miss Juliana Cutting as Iris will lead a band of young women in the rainbow ballet.

## GIVES CHURCH ART COLL'N.

Mr. and Mrs. T. B. Walker, of Minneapolis, have had the novel idea, in these days, of presenting an art gallery to a church. To the Hennepin Ave. Methodist Church in Minneapolis, December 24, Mr. Walker gave 34 pictures, and on Christmas Day, Mrs. Walker added 125. The pictures, all of Biblical subjects, given by Mr. Walker, are placed in a room built to receive them on the second floor of the church building, and Mrs. Walker's gift will be in rooms on the ground floor. Mr. Walker started the collection ten years ago with a modern work, Antonio Ciseri's "Christ Before Pilate," 10x17 ft.

The following is a list of the works given by Mr. and Mrs. Walker with their attributions:

"Holy Night," Washington; "Belshazzar's Feast," Bezzioli; "Building Tower of Babel," Bononi; "Adoration of the Shepherds," "The Annunciation," and "Joachim and Anne," Borras; "Holy Family," Cerezo; "Ecce Homo," Ciseri; "The Nativity," Cuirado; "Notable Events in the Life of Jesus," Ernst; "The Crucifixion," Dietrich; "Adoration of Shepherds," Fabritius; "Isaac Blessing Jacob," Flinck; "Adoration of Shepherds," Furini; "Erring Woman Before Christ," Giorgino; "Abraham and Three Angels," Meenskerk; "Rebekah at the Well," Kaufman; "Jesus Bearing the Cross," Lucas Van Leyden; "Assumption of the Virgin," Maratti; "Assumption of the Virgin," Meneses; "Christian Pilgrims at Tomb of Virgin, Jerusalem," LeComte Du Nony; "Job's Messengers," Poole; "Joseph's Brethren Casting Him Into Pit," "Joseph Sold to the Ishmaelites," "Exhibiting Joseph's Blood Stained Coat to Jacob," "Joseph Escaping from Potiphar's Wife," "Joseph Interpreting Chief Butler's and Chief Baker's Dreams," "Cup Found in Benjamin's Sack" and "Joseph Meeting His Father in Garden," all by Santa Croce; "Wedding in Cana," Swaneke; "Madonna and Donors," Senna; "Christ Before Caiphas," Tiepolo; "Christ Healing the Sick," Tintoretto, and "Christ Raising Jairus' Daughter," Benjamin West.

## PROF. VOLPI'S PICTURES.

Under the heading "Another 'Expert' War Due," the ART NEWS, in its issue of Dec. 4 last, stated that Appraiser Hecht, attributed two, among several Old Masters, brought over by Prof. Elia Volpi, the well known Italian art authority; to the School of Titian and consequently valued them at \$500 each. Their owner placed a valuation of \$500,000 on the canvases, one as a replica by the Master of his well known "Girl with Fruit," and the other as an undoubted original portrait of a woman.

This publication of Mr. Hecht's opinion, while innocently made, not only cast doubt upon the correctness of Prof. Volpi's judgment and knowledge as an art authority, one of the best on early Italian painting, but was considered by Prof. Volpi as injurious not only to the Titian canvases, but to others which he also brought over.

It is only fair to Prof. Volpi and his pictures to state that no representative of the ART NEWS had seen the Titians or his other pictures when this publication was made. After careful examination, the ART NEWS must differ with Mr. Hecht and those who may have advised with him in his opinion. The Titian canvases, if not by that Master, certainly have all his characteristics, while the remaining pictures in Prof. Volpi's collection are among the finest examples of the masters they represent ever brought to America. They will surprise and delight the cognoscenti, who will soon have an opportunity to see and study them in a gallery, which Prof. Volpi has leased at 707 Fifth Ave.

It was from Prof. Volpi's Avenazzati Palace in Florence, that a number of the finest early Italians in the Pierpont Morgan and Altman collections came, through the Agnews and other foreign dealers.

## PICTURES UPSIDE DOWN.

At an exhibition of 12 modern American, now on in the gallery of the Art Association of Grand Rapids, Mich., a picture by George Bellows, entitled "The Pool," aroused much curiosity when the display was opened, as there was no "Pool" visible. This curiosity was not satisfied until an intelligent visitor discovered that the landscape had been hung upside down. When reversed the "Pool" was clearly visible.

This incident recalls that of some years ago at the Phila. Academy when six pictures by Robert Henri, which visitors could not understand, were finally discovered to have been hung upside down by the then Director, Harrison B. Morris. It will also be recalled that a New York art critic gravely discussed a certain landscape in a New York Lotos club exhibition some few seasons ago, which was hung upside down. This would not matter much with some of the works of the modern "Cubists" and "Futurists."



PORTRAIT OF A MAN

Franz Hals

In the coming Catholina Lambert Sale.

in the main gallery of Independence Hall in that city, of the portrait of the "Signer," William Whipple of New Hampshire, by St. Memin. It has been decided by Curator Jordan and the members of the Advisory Board as well as by Mrs. Fanny Pickering Heffenger of Portsmouth, N. H., that the portrait in question is not one of William Whipple, but of his brother, Joseph Whipple, who was not a "Signer."

Mrs. Heffenger has a copper plate etching of Joseph Whipple, which is identical with the portrait. What is puzzling is how St. Memin could have made a portrait of Joseph Whipple, who was a plain country man and never travelled as far South as New York or Phila., where St. Memin worked when here.

As there is no record of any portrait of William Whipple other than this, up till now, supposed presentation—the face of Whipple in the group of "Signers" by Trumbull at New Haven, being probably an impression—it seems probable that the Phila. portrait is an enlargement of the etched portrait of Joseph Whipple, which has never been out of the possession of his descendants.

Mr. J. M. Hewlett will design the scenery and decorations of the ballroom, and the scenario of the pageant is to be prepared by Messrs. Howard Greenley and George Chappell. Mr. Kenneth M. Murchison will have charge of the music. Mrs. John W. Alexander will arrange the scenes from Greek mythology, and Mrs. George de F. Brush will costume the Hindu tableaux, assisted by Messrs. Paul Manship, Barry Faulkner and Homer St. Gaudens.

Invitations to the ball were issued on Tuesday. There will be no public sale of tickets, and the proceeds will be devoted to the educational work of the society—the helping of young painters, sculptors and architects.

The list of patronesses includes the names of Mrs. Harry Payne Whitney and Miss Janet Scudder, representing sculpture; Mmes. Leonard M. Thomas, Payne Whitney and Douglas Robinson, poetry; Mrs. Albert Herter, painting; Miss de Wolfe, decoration; Mmes. Archer M. Huntington and Price Post, prose; Ethel Barrymore and Dorothy Donnelly, drama, and Mrs. Pablo Casals and Miss Mary Pearsall Field, music.

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**MODERN PAINTINGS****EXHIBITIONS NOW ON****SOME PRINT SHOWS.**

(By The Second Viewer.)

There is a decided significance in the awakening of interest in prints, as evidenced by the number and quality of print exhibitions which have been held rather recently in this town. This awakening bespeaks a broadening comprehension of the pictorial arts, and an approach toward placing the art of the original etcher and engraver in its proper relation to that of the painter. In furtherance of this tendency the exhibition at the Print Gallery, 707 Fifth Ave., of lithographs and woodcuts is important. The modern productions shown here are interesting, although far from being the most excellent contemporaneous achievements of their class. Whistler is represented by a few lithographs, but they are not the most brilliant things he did with the stone process. Indeed, in this exhibition the lithographic honors are carried off by a man whose name, although already a good one, is not yet one to conjure with—Will Rothenstein. His portraits are quite the best things shown. New York may wait a long time before seeing lithographic portraits by anyone which possess finer qualities. Rothenstein's "Rodin" portraits are well known and liked, but in a way they sink to insignificance beside his masterly little portraits of John Sargent, Henry James, Bernard Shaw, Aubrey Beardsley and Coquelin. The Sargent is especially happy. Perfectly easy in attitude the little thing is so sensitively, yet so truthfully expressed that it seems alive. The figure of the late Alphonse Legros is also delightful, a great portrait in slight scale, and accomplished apparently with slight effort.

The Brangwyn lithographs shown are powerful things, a little excessive in power perhaps. The woodcuts of James Cadenhead are interesting, and the single lithograph by Charles Shannon, slightly Rossetti in sentiment, is delicately expressed. Fantin Latour's "Prelude to Lohengrin" is here, with the souvenir of Berlioz, the "Duo des Troyens." Sturge Moore is prominent among the original wood engravers, while the honors for reproductive wood engraving are carried by Wolf, Cole and Closson.

**F. W. Benson's Etchings.**

Frank Benson's etchings at Kennedy's have a certain Bostonian "smartness." They are the work of a man, who, having painted rather cleverly, condescends to honor the etching needle with a little holiday attention. The plates inspired by fishing and hunting experiences are the most entertaining. Possibly that phase of life makes a particular appeal to this successful and capable artist. The silhouette of man and dog in "The Duck Hunter" conveys a real feeling of outdoor atmosphere in the quality of the shadows. The log men in "River Drivers" are jolly good human bits, and the fishing vessel, pitching on a high swell in "The Seiner" is realism, tossed off with a skill that was calculated well for effect of pattern and economy of stroke.

Benson and Hassam have dropped into etching quite notably. They will find, however, one suspects, that the position such as Whistler occupies in this field is not won in a handspring. Paint is one thing—etched-line quite another.

The seduction of color, which on the canvas ekes out of a wretched pattern and a wobbling structure, a sort of superficial charm, is happily shut out of the etching room. The bitten line stands or falls without props. The novitiate of Messrs. Benson and Hassam as etchers is fraught with promise. Meantime, there are some men in the graphic arts, in this country, who have long passed, so to speak, their baptism of nitric. Will some enterprising dealer kindly bring out their prints?

James Britton.

**Nat'l Arts Club Exhibition.**

The Nat'l Arts Club has distinguished itself in the hanging of the present annual display of work by painter members, open to Jan. 28. There are but a score of pictures over the line and there is no crowding. Each picture hangs alone. The effect is excellent and the show a fair one. Hayley Lever is well to the fore with a large "Early Morning at St. Ives," somewhat like a Brangwyn in quality and painted some years ago. Paul Dougherty sends a shore scene full of breeze and rock thrown surf. Another large coast scene is by William Ritschel, a fine sketch of sea under a clouded sky. A. Turnbull Hill sends a fine picture of quiet moving sea and monumental sky. "The Town on the Dunes" has been effectively painted in well massed strokes by Geo. Elmer Browne. Frank A. Bicknell has a vigorous autumn view through a tree screen to an old country house. Paul Cornoyer shows, with good pale moonlight effect, a view of European village houses under poplars. Carlton Chapman's large view of a 54 gun frigate and other ships at sunset is striking, though a little hot in color.

A second picture with poplars is F. J. Mulhaupt's early morning farm scene, effective in its light and shade. A. L. Groll has a sunny view with a fine cloudscape looking inland over a New England village. Charles Vezin attacks the hill and sky subject with quite successful results, while Bruce Crane is nobly effective in a sweep of mountainside with a couple of lonely tree wrecks. George Bellows is much more quiet than usual in a very truthful "Early Morning" in winter under one of the new bridges and over the river. Henry S. Hubbard shows a good figure of a young woman with a well modelled face in filtered light. Guy C. Wiggins has a sparkling street scene in Washington. Very decorative is the unconventionally posed figure of the girl in Douglas Volk's "Sylvanesque." A clever vigorous figure of a woman in evening dress reflected in a mirror is Ruth Bobbs' "My Sister." Marion Boyd Allen pictures with sober effect Anna Hyatt modelling a sketch of her Joan of Arc statue.

Attractive in color and modelling is the figure of a woman holding her naked "Iamie, Boy!" by Carl Anderson. F. Luis Mora has a svelte full length figure of a senorita in long flowered shawl. Robert Henri shows his virtuosity in an also life size, but rather coarse, full length of a Spanish girl. Albert F. Lucas depicts a Charon ferrying a mother and babe. Simple and very strong is W. R. Derrick's view in sunlight of the Gardener's Cottage. Louis Betts' "Poverty's Children" is bright. There is fine quality in the street head of the girl "Marion" by Louis Betts.

Others represented are Ben Foster, Jane Peterson, Lilian Genth, G. Glen Newell, Everett Warner, H. Titlow, J. Dunbar Wright, Birge Harrison, Leon Dabo, Gardner Symons, C. W. Hawthorne, Florence F. Snell, Edmund Greacen, E. L. Dufner, May N. McCord, Cullen Yates, I. L. Couse, Hobart Nichols, Clara W. Parrish, Daniel Garber, A. T. Van Laer, A. Worthington Ball, Noble Ives and Clara McChesney.

The gold medal of honor was awarded to Hayley Lever.

**Modern Frenchmen at Knoedler's.**

In the selection of modern French pictures of diverse kinds, now assembled at the Knoedler Galleries, it was rather a daring achievement to admit Paul Gauguin to the society of Dagnan Bouvier without a clash. Dagnan's profile portrait of a young Breton, Holbeinesque in its searched fineness, foils magnificently with the opulently solid man's head by Gauguin.

Almost "eclectic" diversity distinguishes this show of novel and odd canvases by men of much renown. Manet's large duo portrait "The Music Lesson" is a sonorous note for the place of honor, flanked with a Cottet and a Lucien Simon. Then, for corner pendants the strong Cottet heads of Breton women, the one old and bowed, the other vibrant with young maturity and both seem against harbor settings, under melancholy skies.

Rene Menard in several classic decorative arrangements depressingly rich in tone, La Touche in a ballet scene and several decorative confections, Besnard with outdoor fantasies and Carriere with a group of sepia-toned "suppressions," are all characteristically represented. Lucien Simon in a self-

portrait is jaunty—white clothes, cigarette and tilted flat black hat. Early Monets of good quality, a fine rich early Sisley (1875), an upright Pissaro of groping procedure as to texture, a Degas pastel "Femme," a Renoir pastel "Lady in Chemise," an oil Renoir "Girl Sewing," and a brilliant Signac marine attract.

There are two Monet female heads in pastel, a Simon group of figures in the open, an interior, a street scene by Bonnard, and a fine Daumier, "The Drinker."

**Cezanne at Montross'.**

The extravagant claims of supereminence that have been made for the painter Paul Cezanne should not disturb anybody. But they do disturb, as if extravagant claims were not constantly being made for all sorts of painters every day. That Paul Cezanne was a painter of fine quality it would be idle to deny—that his art is a decadent art it would be equally idle to deny. But only a man with a tragic obsession would entertain the fancy of Cezanne's supereminence in the world of paint. The Cezanne exhibition now on at the Montross Gallery, 550 Fifth Ave., is an admirable lesson for those who rage fitfully against "modernism." The one little portrait in this display is enough testimony, by itself, to the painter's possession of the soul of the artist seeking earnestly for nature's truth.

The twaddle of Cezanne's most fevered champions, about the "three dimensions," is the mere mockery of pedantry in the face of a genius tantalizing in his simplicity. Take the little still life in "Seven Apples," or the watercolor "The Watermelon"—how infantile to talk geometry over such realism. Or take the sombre note of "The Old Mill"—a profound color note, compact of the stuff that fires the imagination.

Ye "literary" critics of art, go to! What about it, what does it mean? How marvelous does a simple genius of a painter become when his slightest eccentricities turn to a grist of golden guineas. Gone are all the rapid materialisms of watercolor clubs. Here, with one and twenty strokes on the finest Michelet, this master feels delicately, with a brush dipped in liquid gems, for the forms that mother nature moulds in "The Forest," "The Mountain," the "Tree Trunk," "The Ravine," "The Ledge" and—"The Ditch." He goes further, on "The Road," past "The House on the Hill," up to the "Rocky Ridge" and down to the "Trees in a Ravine." "Reflections in the Water" arrest the attention of this keen-seeing aquarellist, who stops to note the odd formation of "The Ash Tree," observes the silent figure of "The Fisherman," notes the play of cool light upon the "Foliage" and other "Verdures," lingers a moment by "The Boats," and retires by the "Bridge," past the domicile of "The Gables."

On another journey to "sit before nature" the oil box gives us the red roofs through the curtain of deep emerald in "L'Estaque," another day gives us the "Road in a Forest." Back in the studio the "Still Life with Figure of Cupid" offers the joyous problem of light on plaster.

How simple all this. Why the perplexity? If Cezanne were not a dead man we would be tempted to say "Bon jour, old bogie, your battered blue derby makes a fine note on the red carpet of Montross, welcome—to the carpet."

**French Art Exhibition.**

The 100 or more paintings, drawings, engravings, medals and plaquettes donated by the members of the Societe Fraternelle des Artistes de Paris to their fellow American artists numbering 100, composing the "Committee of One Hundred," as a recognition of the latter's work in behalf of French artists and their families, suffering from the war's effects, in the exhibition at Knoedler's last winter, arrived last week at the studio of William A. Coffin, President of the American Committee, and were distributed by lot among the Committee's members.

These were placed on exhibition last Sunday in the Ritz-Carlton ballroom, under the auspices of the French Museum of Art, the Society of Beaux Arts Architects and the Committee of One Hundred, and can be seen there to Jan. 15 inclusive.

The exhibition was opened on Sunday evening by a reception, to which admission was placed at \$3, and which occasion brought together a representative gathering of artists, art lovers and members of the modish world. There was an attractive program, an opening address, eulogistic of France and her artists by Mr. Whitney Warren, who presided, a most eloquent and moving speech by Mr. James Beck, and an also eloquent and feeling address by Dr. Frank Landon Humphreys, followed by a concert, in which several noted singers took part.

The large painting by Albert Besnard, executed to order of the French Government for the Peace Palace at the Hague, and finished just before the war's outbreak, was, with another and more decorative

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painting, a ceiling for a Vienna ballroom, also by Besnard, placed at each end of the ballroom. The large "Peace" is an effective, if not inspiring, mural decoration, and will be shown throughout the country for the benefit of the French artists.

The donated works are, with few exceptions, slight, and are for the most part sketches, some early ones by noted modern French painters, but severally and as a whole, charmingly decorative and appealing, while some, such as Bonnat's quarter life size painting of a young French woman knitting, entitled "Pour les Soldats," and which went to Mr. Coffin, Menard's chalk drawing for his "Bathers," which was allotted to Miss Malvina Hoffman, and George Weiss' "Advance," given to A. T. Van Laer, are really unusual works.

The Bourdelle statuette went to Gifford Beal, Charles Curran secured a chalk study in black and red by Henri Martin of a mother and child, Fouqueray's "In the Trenches, Dixmude," a watercolor, was allotted to Miss Janet Scudder, Roll's "In Belgium" (chalk drawing) to Max Bohm, and a landscape in crayon by Harpignies to Elliott Daingerfield. Charles Cottet's etching of clustered buildings went to Childe Hassam, a seated figure in Indian ink and white by Flameng to Lloyd Warren, a marine in charcoal by Maufra to Alfred Maurer, a pastel "Leda and the Swan" by Aubertin to F. Luis Mora, a pencil head of a woman by Cormon to A. L. Groll, a flower piece by Le Sidaner to John Flanagan, a head of a soldier in pastel by Gervex to Walter Palmer, and a drawing of a nude figure in black and red chalk to C. C. Rumsey. C. M. Dewey was given a little drawing of a head by Paul Chabas, and George de F. Brush won a painting of a woman seated by a window by Bail. A Venetian scene by Lamy went to W. L. Taylor, and Bougonnier's "Le Labeur" to J. C. Nicoll.

**Block's Pictorial Raptures.**

In the A. P. Ryder and Arthur B. Davies vein are a couple of dozen little panels by Rudolf J. Block, now on view in one of the Folsom Galleries at 396 Fifth Ave. Mr. Block, who has a somewhat Wagnerian imagination of his own, places his figures in Oriental interiors and in landscapes in which the same mountainous forms reappear. His color is fine, though he shocks by signing his surname in red and his figures are not usually carried very far, though one nude "Nymph" is Rubenseque. "Little Boy Blue" is naked and in a very sad landscape. In "Afternoon Quiet" one mature lady seems to be combing her hair under some strange trees. A little "Hill-side" suggests Rousseau. There is also "An Old Musician," a "Meditation," "The Shepherd's Song" and "Solitude."

**Mezzotints at Knoedler's.**

In one of the galleries of Knoedler & Co., 556 Fifth Ave., a collection of 54 examples of the work of the English XVIII Century mezzotint engravers is shown. They reproduce the work of Reynolds chiefly, of Cosway, Gainsborough, Hopper, Romney, Morland and Opie among others.

**Scenes Arctic and Antarctic.**

Frank Wibert Stokes, a clever draughtsman and careful observer, has on view to January 15, at the Arlington Galleries, an interesting collection of 29 pictures, or rather, drawings in what is apparently pastel, reinforced by gouache, of scenes in the Arctic and Antarctic regions and on Terra del Fuego. These artistic memoranda have both scientific and artistic value, and attract if they do not greatly inspire.

**Tapestries at Baumgartens'.**

An exhibition of 42 antique tapestries, now on at the galleries of Wm. Baumgarten Co., 715 Fifth Ave., is perhaps the most beautiful and effective of the kind ever held in America. The walls of the handsomely appointed and well lit galleries on four floors are covered with these rare old weaves whose richness of color and fine composition of subject combine to give a most striking effect. The tapestries are well arranged and hung in groups according to period, weave and subject, so that the display has rare educational as well as artistic value.

A dainty and handsomely printed little brochure catalog, enables the visitor to follow the exhibition intelligently and gives to the tyro opportunity to learn the difference between the weaves of Aubusson, Gobelin, Beauvais and Brussels, as well as those of the earlier Flemish and French Renaissance periods.

In the lower and first gallery there are a Louis XVI Brussels tapestry 12 ft. by 16 ft. 10 in. wide, signed by Jean Baptiste Vermillion, "Achilles Discovered"; another early XVIII century Brussels, "Testing the Vintage," after Teniers, 10 ft. 6 in. by 11 ft. 5 in., signed P. Van der Hecke; three other Louis XIV Brussels, designed by Louis Van Schoor, "Spring," 10 ft. 9 in. by 14 ft.; "Hunting," 10 ft. 2 in. by 19 ft. 5 in., and "Music," 10 ft. 4 in. by 13 ft. 6 in.

There are also in the lower gallery a superb Louis XIV Beauvais, "Fish Market," after Teniers, with a wide and beautiful border; another early XVIII century, again after Teniers, "Peasants Dancing," 10 ft. by 15 ft.; still another Louis XIV Brussels, "Diana and Calisto," 9 ft. 7 in. by 14 ft. 6 in., and a late XVIII century Aubusson, remarkable in texture and coloration, "Children Playing," 10 ft. 8 in. by 6 ft. 1 in.

"The Jeweler" is a fine Gothic late XV century weave, 8 ft. 8 in. by 8 ft. 9 in. Speci ally displayed in small alcoves are an "Arabesque" Louis XIV Beauvais, designed by Berain, and a framed "Grotesque, 4 ft. 6 in. by 7 ft. 4 in.

Other remarkable and beautiful weaves are an XVII century Gobelin "Europa," 10 ft. 2 in. by 10 ft., an XVIII century Beauvais "Psyche," 9 ft. 6 in. by 8 ft. 8 in., and a splendid XVIII century Gobelin "Diana and Endymion," 11 ft. 3 in. by 13 ft.

Space fails to detail other unusual weaves, but mention must be made of the famous Gobelin depicting "Chambord" Chateau, 10 ft. 10 in. by 22 ft., one of the twelve of Royal Residences of France, designed by Charles Le Brun for Louis XIV, woven repeatedly on both high and low warp looms, and which comes from the Parma collection, before which the visitor will linger, and the four "Amusements Charnepetres," late XVIII Century Aubusson, a Louis XIV Flemish weave, "The Fountain," 9 ft. 7 in. by 12 ft. 6 in., a late Renaissance version of Raphael's "Christ Giving Keys to St. Peter," 10 ft. 6 in. by 10 ft.; another Renaissance weave, "Hector Battering Down the Gate," 11 ft. 6 in. by 14 ft. 10 in., and still another Renaissance weave, "Diana at the Bath," 11 ft. 2 in. by 17 ft. 1 in.

There are also two sets of four Verdures each, late XVIII century Aubusson, one set after designs by Oudry—all most valuable and rich, and two pairs of Gobelin "Royal Armorial" with royal insignia of Louis XIV.

The display, as above said, is both educational and artistic and should be seen and studied by all art lovers.

**Mac Dowell Group Display.**

There are some decidedly interesting canvases at the latest Mac Dowell Club display, on to Jan. 16. Alpheus P. Cole

contributes portraits of the singer Marguerite Namara, of Mrs. Cosmos Hamilton, and an especially striking conception of his wife in an effective striped coat. Louise V. Brumbach's Gloucester beach scene is a charming note and she shows among other things a particularly fine snow scene, atmospheric and full of the sparkle of outdoors in midwinter.

Wm. J. Potter gives us hints of picturesque Gloucester, too; his canvases are spontaneous and colorful. Portraits by Francisco Pausas are serious characterizations, treated in a conventional way, and Harriet Lord exposes misty poetic landscapes and street scenes.

There are a dozen painters in all.

**Works by John F. Carlson.**

Mr. Carlson is a vigorous painter of landscape, and his canvases, chiefly winter scenes, in the lower gallery at Macbeth's, are well worth study. He has the ability to choose good subjects and takes an un-hackneyed point of view. Witness the impressive "Silent Groves," with its big trees; "A Winter's Day," with the sunset gilding the snow; the "Sombre Acres," looking to Overlook Mountain, in the Catskills, and

**Picabia Again in the Ring.**

Says Picasso to Picabia, "it's your turn now," in the "Grand Cirque du Cavorticisme." And so the latter, after appearing with his brother clown and others in the art circus, has now followed the former's special act, at the Modern Gallery, 500 Fifth Ave., by appearing there in one of his own in the shape of a display of his late and latest clever artistic jokes. The two art dromios, like the augurs of old, must be afraid to look at each other, for fear of laughing, as it is said, "up their sleeves." And one of the crazy quilt designs in water-color almost gives the joke away, for the artist, emboldened by continued success, labels it "En Badian," and indeed there is very merry joking there and in the jumble of painted cloth cuttings called "Catch As Catch Can."

Chief among the very cleverly executed painted, silvered and gilded mechanical drawings, is one in which real brass sections of cylinders and of a rod appear. There is a mechanical "Paroxysme de la Douleur." One machine "reforms morals in laughing," and a description of its alleged five parts is "Combination," "Peignoir," "Pantalon," "Cache-Corset" and "Pajamas." The in-

## The Gorham Galleries

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scene, and a Frieske ballet girl, making up before a performance, dainty, luminous, colorful and full of spontaneous joyousness. Everyone will find something pleasing with such a variety—so wide a range of style and subject.

Robert Henri, Bellows and Cecilia Beaux are represented by characteristic examples. The early Sargent, a portrait of Senator Brice, has been seen before. It is not a particularly inspiring rendering and strikes one as vastly different from the painter's more recent works. Robert Chanler's familiar screen, the design, unique in conception—a wonderfully decorative arrangement of leopard and deer, adds an effective note. One of Wm. Glacken's Renoiresque ladies is in evidence, and Chas. W. Hathorne, Ernest Lawson, Geo. Luks, Wm. Orpen, John Laury and Howard Cushing are represented.

**Post Card Competition**

At the post card exhibition, given under the auspices of the Ass'n of Women Painters and Sculptors, in the Washington Irving High School building, one finds some new names, as four of our schools had the subject under consideration and competed for the prizes which were awarded—1st to Everett Warner, 2nd to Armand Moreira, 3rd. to Helen Lusquand and 4th to Tony Neil. Ernest Watson, Mary Langtry and Herbert Martini received honorable mention. Some 187 designs were admitted. While this is admittedly, more or less a commercial enterprise, the aim of the society is a good one as those interested are desirous of putting post cards of New York and vicinity, which have some artistic merit, on the market, in place of the really disgraceful ones which predominate at present.

They are also anxious to sell these designs to publishers, and by way of demonstrating what wonderfully decorative and artistic possibilities there are in and around New York have invited a number of pictures of New York views hung by themselves, and forming a notable group, including works by Childe Hassam at his best, Jonas Lie, Hayley Lever, Reynolds Beal, Henry Snell and Edmund Graecon, whose view of the library, although not convincing, is characteristically atmospheric and charming. Three of the canvases were loaned by the National Arts Club, through the courtesy of Mr. W. T. Evans. There is also a splendid print of the veteran E. L. Henry's "Old St. Johns," one of George Bellows' most vigorous and energized drawings, an east side street scene, and a notable group of Pennell's etchings of N. Y. The Association had hoped to procure two of J. Alden Weir's N. Y. subjects.

(Continued on page 4)



**THE BLUE GOWN**  
Robert Spencer

In the Winter Academy.

"The Snow Bound Stream," with its houses and factory. The moonlight "A Summer Night," is full of mystery, and, strange to say, does not suggest the, at times, almost too positive Cazin.

**Miss Peters' and Richard Montague's Works.**

A distinct artistic personality is Miss Betty Peters, who shows half a dozen portraits, at the Goupil Galleries, 58 W. 45 St., in the same room with 14 landscapes by Richard Montague, and a case of miniatures by her mother, Mrs. Clinton (Adele B.) Peters.

Two portraits of boys, in handling reminiscent of the painters of the British school of the XVIII Century, are capital. They show Masters George and Albert Ashforth. Evidently good as a likeness and thoroughly well individualized, is the portrait of Mr. Albert B. Ashforth. There is also a good presentment of Mr. Frederick H. Eaton. Mr. Kenneth Clifton Staley is shown in hunting costume. The picture of Mrs. Josiah Macy Willets and her son, Jerry, is hardly as successful as the others. In the modeling of the male heads Miss Peters is most successful, while the hands are notably well painted.

Mr. Montague's landscapes are reminiscent of Diaz and show creditable performance as well as promise. Particularly notable are "The Pool," "October Days," "Autumn Sunlight," "Indian Summer" and "Mystic from Mason's Island."

scriptions are immensely funny and a really very clever artist is making fun of those who take him seriously.

There is in addition to the Picabian manifestations a group of prenatal penguins sculptured by Brancusi and a sub-conscious three figure sculptural effort by one of the Mrs. Roosevelts.

**Modern Art at Whitney Studio.**

A loan exhibition, representative of some thirty modern American and foreign painters is now on at Mrs. Whitney's studio at 8 W. 8 St., free to the public, for two weeks, 11 to 6 daily, 2 to 6 p. m. Sundays, and on Mondays until 10 p. m. The canvases have all been loaned by Mrs. Whitney and her friends, and the group contains much that is noteworthy. The extreme contrasts are entertaining, for example, a typical Boldini, portraying Mrs. Wm. K. Vanderbilt, Jr., and Zuloaga's striking "Gypsy Dancer, in Costume," both full length and life size. There are two good examples of Sorolla, a portrait and a Valencian fishing

## CHINESE ANTIQUES

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street,

REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE \$2.00  
Canada (postage extra) .50  
Foreign Countries 2.75  
Single Copies .10

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Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## A COURAGEOUS COLLECTOR.

The story from Baltimore published  
elsewhere in this issue, detailing the ad-  
ditions to, and the changes made during  
the past summer in the picture col-  
lection of Mr. Henry Walters in that  
city, for the reopening of the Galleries,  
is not only interesting to art lovers, as  
would be any news affecting this re-  
markable collection—one of the largest  
and finest in America—but evidences  
that one prominent American art collector,  
at least, has the courage of his  
convictions.

For it was courageous on Mr. Wal-  
ters' part, when he learned that doubts  
had been expressed as to the validity of  
several of the pictures in the Massar-  
anti collection, which he purchased for  
a sum said to have been a million, some  
years ago in Rome—to send for no less  
an "Expert" and authority on early  
Italian art than Mr. Berenson, and to  
give him carte blanche to examine the  
pictures carefully and to frankly re-  
port to their owner.

With this unusual commission, Mr.  
Berenson went carefully over the pic-  
tures, pasting on those which he de-  
cided were falsely or wrongly attribut-  
ed a white label, so that, as was amus-  
ingly said after the completion of his  
task, "the Gallery looked as if it had  
been struck by a snowstorm."

In other words, Mr. Berenson found  
many wrongly attributed works, and  
Mr. Walters, regardless of monetary  
loss, or adverse criticism as to his own  
lack of knowledge or judgment in the  
purchase, for so large a sum, of the pic-  
tures questioned, as will be seen from  
the letter of our Baltimore correspond-  
ent, accepted Mr. Berenson's verdict  
and has removed some of the pictures  
and has had others re-labeled, with  
what are presumably more correct at-  
tributions of artists' names.

All honor to Mr. Walters for his  
courage, his honesty to the public and  
his friends, and also to the art world  
of America. Would that other Ameri-  
can collectors, who have in some in-  
stances been far more badly deceived  
in the purchase of art works than Mr.  
Walters, follow his fine example.

## CORRESPONDENCE.

## Mr. Kevorkian's Disclaimer.

Editor American Art News.

Dear Sir: My attention has just been  
called to a statement in the letter from Lon-  
don published in the issue of December 11  
last, of your esteemed journal, under the  
heading of "The Kevorkian Sale," and again  
to another article published in the London  
letter, issue of Dec. 25 last, which referred  
in a deprecating manner to a sale of certain  
objects belonging to the Persian Art Gal-  
lery, as though the said objects were of my  
collection, or that I was the manager of the  
said Persian Art Gallery.

I am not in the least aware of the nature  
of the sale referred to, and absolutely deny  
that any of the objects of my collection  
were sold in the manner described. I must  
therefore protest in a formal manner against  
my name being used in this connection, and  
must declare most emphatically that at no time  
I have been the manager of the com-  
pany referred to, or of any other concern  
whatever. Yours very truly,

H. Kevorkian.  
New York, Jan. 4, 1916.

[We publish the above letter at Mr.  
Kevorkian's request, but must state  
that the statements to which he refers  
were sent us in good faith by our ex-  
perienced and reliable London corre-  
spondent, and that we had no reason to  
doubt their accuracy.—Ed.]

## EXHIBITIONS NOW ON.

(Continued from page 3)

## A Fresh Batch of Frieseke

A baker's dozen, and odd, of fresh baked  
Frieseke, beautifully tinted a la Della  
Robbia, are on view at the Macbeth Gal-  
leries, 450 Fifth Ave., to Jan. 18. In the  
lower gallery is a group of 21 strong, sober  
landscapes by John F. Carlson. Riding atop  
the wave of success, caused largely by the  
award of the grand prize at San Francisco,  
the artist, who proved himself possessed of  
a highly elegant and picturesque style in his  
Watercolor decorations in the Wan-  
maker auditorium, has fallen into a  
slough of materialism which rises almost  
at times to the trenches of vulgarity. And  
still he is a capable, and indeed, at times, a  
brilliant painter, suggesting often in subject,  
if not in treatment, Renoir, and in both  
Mary Cassatt.

Compare, however, for instance, the partly  
nude girl in a kimono, showing half of the  
entire bosom, with the XVIII century  
jeune elegante of Maurice Leloir, about to  
take a bath, and with her form partly re-  
vealed by and through her peignoir. One is  
prose and the other almost poetry.

Then look at the "Corsican Girl," in  
chemise and kimono. It is not the painting  
that is at fault, but the selection of subject.  
And the painting, too, although brilliant,  
is rather concocted. It has nothing in com-  
mon with the realism of the nude Paris  
models pictured under the trees by Alex-  
ander Harrison and it has much in common  
with the French pleinairists. It is attrac-  
tive, sometimes elegant, sometimes com-  
monplace and often untrue.

There is, however, truth in the large and  
unlovely "The Hammock," with the wo-  
man's figure showing through her sun-  
flecked draperies, and the group "Under the  
Trees," of a woman offering an apple to a  
child held by a nurse. Another recent  
product of the painter's Giverny's studio  
is a picture of an unattractive model seated  
before her mirror, dressing her hair. There  
are grace and refinement in the figures in  
"The Yellow Room," and at "The Kitchen  
Door" and "The French Porch." Some  
landscapes with figures are unaffected and  
attractive.

## Art at Women's League.

A group of oils shown at the Professional  
Women's League rooms, 1999 Broadway,  
to Jan. 16, represent eleven women. Jane  
Peterson's usual gaiety of color and variety  
of subject are in evidence and Theresa  
Bernstein's characteristic notes please, es-  
pecially a basket of flowers, gorgeously  
rich in color and nice in arrangement. "In  
Self Defense," a large canvas by Elizabeth  
S. N. Watrous, is the most striking work;  
in it she has expressed a great deal. It is a  
subject inspired by the war in Europe.  
A woman is shown standing in a disordered  
room, grasping a revolver. Her much dis-  
cussed "In the War Zone" is also shown.

Isabel V. Cook contributes vivid bits of  
Bolivia and Harriet Bowdoin's Venetian  
scenes are spirited and atmospheric. Mar-  
tha Walter's Indian baby is one of the best  
pictures shown, and there are many of her  
characteristic beach subjects as well.  
Laura V. McLane gives evidence of talent  
and originality, and Clara M. Norton's  
"Old Woman" is a serious characterization.  
Others exhibiting are Marian Kerr, Lillian  
Schmidt and Clara Davidson.

## A DREAM OF SCULPTURE.

There are castles in the air as well as  
in Spain. And similarly there are mountains  
in Georgia, U. S. A., as well as beyond the  
Pyrenees. And as the mountains cannot go  
to Mahomet, that individual, in the person  
of a sculptor largely in the public press, is  
preparing to go to the mountain. According  
to a syndicate story furnished by the  
sculptor, and extensively used by last Sun-  
day's dailies, Gutson Borglum is preparing  
to execute on Stone Mountain, Ga., as a  
memorial to the Confederate armies, the  
largest sculptural work in the history of the  
world.

The Sphinx will have to take a back seat,  
and remains of Ghiseh and Nineveh, and  
the palaces of the Incas will have their  
historical noses, so to speak, put out of  
joint. The Colossus of Rhodes will be for-  
gotten, while the Lions of Lucerne and  
Belfort, and the Statue of Liberty will  
seem like scarf pins. Mr. Borglum plans to  
carve a great frieze in Stone Mountain, 2,000  
feet long, and, it is said, five stories high.  
The work, it is stated, will consume most  
of the sculptor's thought and energies for  
eight years.

The Monument Association showed the  
sculptor the mountain and asked him to  
compete. He refused, with the present re-  
sults. The memorial is to cost \$2,000,000.  
The groups representing various branches  
of the C. S. A. Service, with the official  
heads of the Confederacy, will be carved in  
high relief, the figures, super-colossal,

horses, for example, to be 35 to 50 feet in  
height. As Mr. Borglum says, "It is what  
the Egyptians tried to do and the Greeks  
wanted to do, and neither had the time nor  
the place."

All of which is very illuminating. Men  
fell for less at Thermopylae. May the  
shadow of the millions never grow less.  
But "Ars longa, vita brevis est." And what  
does the Scenic and Historical Preservation  
Society of Georgia, if there is one, say  
about it?



THE MAN FROM BOHEME

James Britton

At the Folsom Galleries

## OBITUARY.

## Edith W. Burroughs.

Edith Woodman Burroughs, sculptor of  
talent, and wife of Bryson Burroughs,  
Curator of paintings, at the Metropolitan  
Museum, died Thursday at Flushing, L. I.,  
aged 44. She studied at the Art Students'  
League, under St. Gaudens, and in Paris  
under Inglebert and Luc Olivier Merson.  
At the Pan-Pacific Exposition Mrs. Bur-  
roughs showed "The Fountain of Youth"  
and another fountain, "The Arabian Nights."  
In the present Academy Exhibition she has  
"Aequiescence." She has exhibited at the  
Champ de Mars Salon in Paris, and won the  
Shaw Memorial prize in this country. Mrs.  
Burroughs was a member of the National  
Sculpture Society and an associate of the  
Nat'l Academy. She is survived, besides  
her husband, by a son and daughter.

## George Albert Lewis.

George Albert Lewis, retired banker and  
artist, died Dec. 23 in Phila. at the age of  
87. He showed oils and watercolors for  
many years.

## J. R. Stuart.

James R. Stuart died at the age of 81 the  
week before Christmas in Madison, Wis.  
He was a portrait painter and many of his  
works are in the Wisconsin State Capitol  
and in the University of Wisconsin.

## DEALERS' NOTES.

Mr. James D. Gill is at the Prince George  
Hotel, where he will be for several days  
while on his 39th pilgrimage among the  
studios of New York artists selecting paint-  
ings for the 39th annual of American paint-  
ings at Springfield Mass. Just before leav-  
ing Boston he sold a number of paintings,  
among which were fine examples by Mr.  
H. Howe and Henry Mosler.

## Miss Brandus on the Stage.

Miss Yvonne Brandus, daughter of Mr. Ed-  
ward Brandus, made her N. Y. debut on  
the stage, under the nom du theatre of Yvonne  
Kersac, in the play of "Georgette Le-  
meunier" at the Theatre Francais (Berke-  
ley Lyceum), in this city, on Monday even-  
ing last. Although cast for only small  
part, Miss Brandus proved her possession  
of dramatic ability, and her debut was a  
successful one.

## Lewis Buys Dodge Miniature.

The miniature of Andrew Jackson, by J.  
W. Dodge, sold at a recent sale at Stan V.  
Henkels, Phila., for \$459, was purchased by  
President John Lewis of the Pa. Academy.

## CHICAGO.

An exhibition of the paintings from the French section in the Palace of Fine Arts at the San Francisco Exposition is on in the Art Institute, and is in charge of Mrs. Ethel Quinton Mason, of Buffalo, who so gracefully presided over the French Pavilion at the Exposition. Portraits sent by the National Society of Portrait Painters, paintings by Hovsep Pushman, and a collection of woodcuts, prints and etchings by Helen Hyde, are also all on view at the Institute.

The Institute officials are arranging the Frank W. Gunsaulus Hall of Industrial Art, made possible by Mr. and Mrs. William H. Miner's recent gift of \$50,000 for the purpose. This Hall is to be made an important center of American accomplishment in industrial art. The Munger collection will be increased by a number of paintings, and the gallery it occupies will be re-decorated, to carry out the conditions accompanying the bequest of \$100,000 from the estate of the late Albert Munger. And there are other important obligations with which the officials must also comply.

According to statistics, more than a million visitors strolled through the Institute galleries during the past year.

In the Academy of Fine Arts, of which Mr. Carl N. Werntz is director, 250 modern posters, loaned by Mr. Henry L. Sparks, President of the Park Bank of N. Y., were exhibited last week. Edward Penfield, F. G. Cooper, Gordon Grant, Helen Dryden, Robert Wildhack, Jules Guerin, H. B. Eddy, Adolph Treidler, F. E. Schoonover, J. C. Lydeneker, J. E. Sheridan and Maxwell Parish were represented in the American group. Among the foreign artists represented were Henri Meunier, Ludwig Hohlwein, Eugene Grasse, Julius Klinger, Aubrey Beardsley, F. Brangwyn, A. Mucha and Dudley Hardy. Belgian, Spanish, Austrian, Russian, Italian, Dutch, English, French and German artists were prominent in the foreign group.

## Local Art Commission Buys Art.

The Chicago Art Commission, established through the efforts of Carter H. Harrison during the last term of his office as mayor, assisted by the Council, recently purchased two etchings by Earl H. Reed, "Laying Down the Law" and "Heralds of the Storm." The Commission also purchased an oil, "Morning at the Kasba, Tangier," by Walter Ufer, and John Stacey's oil, "The Hills of Belvedere," a glowing California scene. These pictures are now with the collection at the Helen C. Pierce school. The Commission keeps its collection on public view the year round, and gives special opportunities of exhibition to the public schools. The Commission includes Carter H. Harrison, Frank A. Werner, Frank G. Logan, Wilson Irvine, W. Victor Higgins, William O. Godwin, Arthur J. Eddy and Wallace L. De Wolf.

Frank A. Werner, portrait and landscape painter, has finished several commissions for the Sigma Chi Fraternity, and these are on show in his Pearson Street studio. The portraits are of Col. Benjamin P. Runkle, U. S. A.; Daniel William Cooper, LL.D., founder of the Sigma Chi Fraternity, and the late Professor William L. Dudley, of the Vanderbilt University, who had much to do with the organization of the fraternity.

H. Effa Webster.

## New Art Gallery Opens.

The Artists Mart of America, Inc., Mrs. Jane Palmer, Pres't, is holding an exhibition of the works of early American artists, and have been fortunate to secure the collection of some important early American works from a collector through whom it has secured the gallery of the Eureka Art Co., 56 W. 39 St., for the exhibition to begin Monday, Jan. 10, and to last a fortnight.

Among the works shown are examples of Thomas Cole, Clinton Ogilvie, Davis Johnson, Thomas Doughty, J. F. Kensett, J. F. Cropsey, R. W. Hubbard, Asher B. Durand, Daniel Huntington, W. S. Haseltine, J. M. Falconer, H. D. Shattuck, Edwin White, D. M. Carter, H. Herzog, Arthur Quartley, Wm. Bradford, W. T. Richards, Ver Bryck, J. Fairman, Blythe and Rockwell. There are also works by later American artists such as W. Gedney Bunce, George H. McCord, Henry P. Smith, Walter Gay, Frank De Haven, Frank Green, N. Briganti and Gilbert Gaul.

The Eureka Art Gallery is showing at the same address works by modern European artists, as well as old pictures attributed to polo, Jordens, J. B. Oudry, John Constable, Sir George Hayter, Angelica Kaufman and Charles Wauters.

## Buy Howard Pyle.

The Wilmington Fine Arts Society has purchased from Scribner & Co., of this city, 68 oils by the late Howard Pyle. They are now in Wilmington and will be exhibited this month.

## BOSTON.

From the exhibitions of the current week the gallery trotter carries away with him a sense of calm and dignity. In Joseph De Camp's admirable portrait show at the Guild may be seen the apogee of modern Puritanism—for, if there is any Puritanism left in America, it is certainly to be found in a certain type of cultivated Boston "gentleman." It is an austere, rather than a genial, type, impressing one with its unswerving rectitude, not to say snug hypocrisy. In it the artist has found inspiration for some of his best work, which seems to be not so much painting as incisive and masterly character analysis. One of the finest and truest of these analyses is the portrait of Dr. F. C. Shattuck, of the Harvard Medical School. Besides this, the portraits of Benjamin A. Kimball, Gen. Charles H. Taylor, Francis I. Amory, Frank G. Webster, Arthur F. Estabrook and Robert Saltonstall and son are included in a very goodly showing of substantial names. Meanwhile, a rather frivolous contrast to this exhibition of weight and worth is to be found in the general gallery of the Guild, where the artist members disport themselves merrily, so to speak, in a series of "amusing" contributions.

## Geo. Inness' Show at Vose's.

A most significant exhibition has opened at Vose's Gallery—a collection of the works of America's master landscapist, George Inness, marking the progressive development of his art from youth to ma-

## PITTSBURGH.

Some 411 oils presented by the French and Swedish Governments at the Panama-Pacific Exposition in San Francisco, will be exhibited in Carnegie Institute, Pittsburgh, April 27, Founder's Day, and during May and June. Director John W. Beatty of the institute, just returned from a trip to Cala, made the arrangements while there. At the same time will be shown a collection of 40 British paintings.

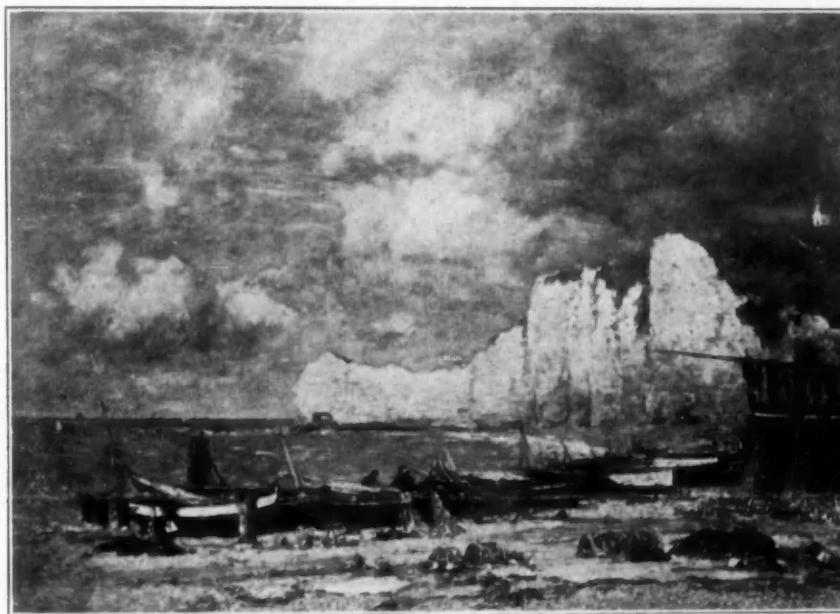
The entire French collections of 230 works and the collection of 81 paintings representing the national collection of Luxembourg and exhibited by the French Government, will be included in the exhibit. There are 311 paintings in both French collections.

## Modern Art Included.

The more general collection, which was shown in the Fine Arts Palace in San Francisco, is representative of the latest period of French art and includes works by many of the contributors to the Institute's international exhibitions. It is important in that it represents contemporaneous French art.

In addition to these two important French collections, arrangements were made for the exhibition of the entire Swedish collection, numbering 100 paintings and 50 art objects, including statuary.

There is also to be exhibited at the institute at an early date, a memorial collection of paintings representing the life work of John W. Alexander. Mrs. Alexander is co-operating with the view of securing Mr.



BEACH AT ETRETAT

Eugene Boudin

In the Coming Hugo Reisinger Sale.

turity. It is a very interesting showing from the carefully finished landscape of his early youth down to the late product of his genius—the gracious and poetic "Eventide, Tarpon Springs, Fla." where detail is lost in the broadest of generalization. This picture is a combination of haze, bare trees, and a russet glowing sky—in short, a few of the great primal verities are here selected and treated with the finest of imagination. It might have been breathed rather than painted. In the same class are two or three fine "moonlights," and there is also an interesting view of the "Roman Campagna," an early work.

Miss Mary Helen Carlisle exhibits at another local gallery, her familiar English garden paintings, which have been seen and noticed to weariness in New York but are a seeming novelty to the Bostonians. John Doe.

## PROVIDENCE.

George W. Whitaker, the Dean of Providence artists, is holding his annual exhibition at the Art Club. In a sense this is a retrospective display as it includes excellent examples done in Mr. Whitaker's earlier period, together with many recent canvases of a decidedly romantic nature. Always in sympathy with the Barbizon school and with our own earlier American art as exemplified in Wyant, Inness, Vedder, Sartain and their contemporaries, Mr. Whitaker still keeps fully abreast of the times as a single glance at his "Meadow Brook," a pearly-toned grey canvas, will show.

Other important canvases are "The Mill Wheel," "Fontainebleau Forest," "On the Hudson" and a delightful series of Venetian pictures and several wood interiors and poetical sunsets. At the opening there were three canvases sold, "Venice—Sunrise," "Approaching Storm" and "Autumn Afternoon."

At the Rhode Island School of Design an exhibition of paintings by Wilbur Dean Hamilton is on, to Jan. 26.

## LONDON LETTER.

London, Dec. 28, 1915.

The art work that is making the greatest stir in art circles just now is Augustus John's "Portrait of Col. Smyth" at the New English Art Club, a piece of work which combines the most masterly execution with an equally striking grasp of character. Judged by academic standards, the picture defies any number of accepted canons; the paint is laid on in a manner peculiarly the artist's own, the canvas has none of that perfection of finish which is approved of at Burlington House, and yet there the portrait stands, a model of what one needs in portrait-painting, direct, strong, living! Many of the shortcomings of the exhibition have been atoned for in this one picture, which has so much to say and says it so well. Other good things are C. J. Holmes' landscapes and McEvoy's portrait of Mrs. Charles McEvoy.

As is customary with the exhibitions held at the Burlington Fine Arts Club, the present show of pictures and furniture is of a high order. Of the latter a 16th Century credence cupboard, lent by Sir Coleridge Grove is a fine example of the carving done in North France about that period, while an English oak cupboard, of the same epoch and lent by Mr. George Lockett, is interesting for purposes of comparison. Among the pictures is a beautiful Guardi, discovered by Mr. Herbert Cook in a collection at Petrograd. This is an impressive landscape, exceptionally fine in color and composition. Mr. Robert Ross lends a panel by Giovanni di Paolo of great charm, and among the Flemish Old Masters is a "Virgin and Child" by Roger van der Weyden, which, although it has been otherwise attributed by certain critics, is an exquisite example of that master's art. Not the least attraction in the exhibition is the delightful arrangement of the room, which enables the visitor to enjoy the exhibition in the same frame of mind as if he were viewing it at the house of a friend, where all the surroundings are in harmony and the very atmosphere sympathetic. It is no doubt on this account that one invariably leaves these exhibitions in Savile Row, refreshed rather than tired, after the manner induced by the ordinary show.

## Some Wigan Sale Prices.

The Wigan sale at Christie's resulted in some very fair prices for modern art. A thousand guineas for Millais' "Idyll of 1245" was by no means a disappointing price, notwithstanding the fact that at the height of the painter's fame, it fetched four times that sum. The same may be said of the 1,100 gns. paid by Mr. Eugene Crametti for a pair of panels by Alma-Tadema. The general impression gained from the sale was that even if the Victorian painters have (perhaps temporarily) declined in favor, theirs is an honorable decline and by no means an undignified fall, such as one has witnessed in the case of others who have enjoyed a sensational vogue and ultimately dwindled to a mere shadow of their former estate. It was noticeable that the war was not responsible for any further lowering of prices, Victorian pictures showing, before July, 1914, no higher figures than those reached today.

Yet another leading dealer who is leaving England for a sojourn in the States, is Mr. Arthur Greatorex, one of the directors of the firm of Messrs. Dowdeswell and Dowdeswell. He is sailing early next month and will take with him a number of new publications issued by the firm.

## Interesting Salesroom Items.

A series of eleven drawings depicting the manufacture of munitions at Woolwich a couple of centuries ago are shortly to be sold at Hodgson's. These are especially interesting as being the earliest representation of the Royal Laboratory and as showing the arrangements then in force. Moreover, it seems particularly appropriate that these early Woolwich drawings should be disposed of at Hodgson's, a salesroom which first opened its doors to the public for the sale of books two days before the Battle of Waterloo was fought and won. Another salesroom item which owes its merit to its historical associations rather than to any intrinsic beauty is the portrait plaque in silver of Charles, Prince of Wales, dated 1616 and executed by Simon Passee. This was recently bought at Sotheby's by Messrs. Spink for the high price of £43, the example being an exceptionally fine one.

Messrs. Knight, Frank and Rutley of Hanover Square will shortly conduct the sale of the art collection of the late Mr. Salomon's, which includes several portraits of the early English school, together with a very problematical Watteau.

L. G.S.

Gaetano Capone has painted a portrait of Miss Marguerite St. Clair as the Palm Beach girl in the Ziegfeld "Midnight Frolic." It hangs in the foyer of the New Amsterdam Theatre.

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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Exhibition of the late Hugo Reisinger Collection of Pictures and Prints, Jan. 13-19. A. W. Bahr Coll'n of Chinese Antiques, Jan. 13-19. Original Drawings, Engravings, Etchings—Part I of the Elizabeth Levy Coll'n, Jan. 13-18.

Anderson Galleries, Madison Avenue at 40 St.—Rosenberg Collection of early European and Oriental Miniatures and Manuscripts. Civil War Books and Broadsides from the Burton Library. Paintings by Old and Modern Masters.

Arden Gallery, 599 Fifth Ave.—English Gothic Panelled Oak, to Jan. 31.

Arlington Galleries, 274 Madison Ave.—Arctic and Antarctic Scenes by F. W. Stokes, to Jan. 15.

Avery Library, Columbia University—First Annual Exhibition of Contemporary Book Plates, to Jan. 10.

Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Poly-

## Frederick A. Lawlor

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nnesia and the Bahamas.—Works by Emil Orlik to follow.  
Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.  
Braun & Company, 13 W. 46 St.—Etchings by "Gobo," Jan. 10-18.  
Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pan-Pacific Exposition.  
Century Club, 7 W. 43 St.—Works by Winslow Homer.  
City Club, 55 W. 44 St.—Works by Jean McLane, to Jan. 10.—Works by John D. Johansen, Jan. 10-22.  
Daniel Gallery, 2 W. 47 St.—American Art of Today, to Jan. 18.  
Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet and Renoir, to Jan. 15.  
Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters, to Jan. 15.  
Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16.  
Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13.—Pictures by R. T. Block. Group headed by Messrs. Tucker, Brinley and Reiffel, opens Jan. 15-29.  
Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.  
Goupil & Co. Galleries, 58 W. 45 St.—Portraits in Oil by Betty Peters and Landscapes by Richard Montague, to Jan. 15.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Grolier Club, 29 W. 32 St.—Old N. Y. Prints.  
Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.  
Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.  
Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson, to Jan. 8.—Old English Mezzotints and Stipples, to Jan. 31.  
Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Jan. 10.—Joseph Pennell's new N. Y. Etchings, Jan. 18-Feb. 15.  
Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, to Jan. 29.—Old English Mezzotints.  
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.  
Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
J. Lowenstein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by F. C. Frieseke and John F. Carlson, to Jan. 18.  
Macdowell Club, 108 W. 55 St.—New Group, to Jan. 18.  
Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.  
Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Picabia and African Negro Art.  
Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, to Jan. 31.  
Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, to Jan. 30.

Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches. National Arts Club, 119 E. 19 St.—Works of Painter Members, to Jan. 26.  
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.—The Evolution of Picasso in Drawings to follow.

Pratt Institute Gallery.—Paintings by Joseph H. Boston, Jan. 10-29.

Print Gallery, 707 Fifth Ave.—Lithographs, Etchings and Wood Cuts, to Jan. 18.

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Miniatures—The famous Collection of early European and Oriental Miniatures and Manuscripts, the property of M. Leonce Alexandre Rosenberg of the French Military Aviation Corps. Consigned to Toneying & Co., 615 Fifth Avenue, for private sale. On Public Exhibition at The Anderson Galleries during January. Rare and beautiful Works of Art.

Autographs and Books—Part VII of the Thacher Collection of English Autographs, Monday and Tuesday Afternoons, January 10-11.—Part V of the Burton Library, a large and important Collection of Civil War Material. Wednesday Afternoon and Evening and Thursday and Friday Afternoons, January 12-14.—Library of the late Daniel Huntington, President of the National Academy, embracing fine books on Art, Architecture, and the Drama, and hundreds of his Sketch Books. Afternoons of January 17, 18 and 19. Catalogues free.

### THE ANDERSON GALLERIES

Madison Avenue at Fortieth Street, New York

### The T. B. Clarke Sale.

At the opening Wednesday afternoon in the American Art Galleries of the sale of the Thomas B. Clarke collection of rare plates and textiles a XVII century pale turquoise Persian plate brought \$105 from Mrs. R. Nelson. Mr. A. B. Arnold gave \$90 for a XVI century Koubatcha plate.

Mr. J. D. Brown paid \$90 for a Rhodian plate, Mr. F. N. Whitehouse \$60 for an Italian faience plate, and \$50 for a pair of Chien-lung plaques. Mr. B. Johnson paid \$80 for a Rhodian plate, and Miss R. H. Lorenz, agent, \$80 for one Rhodian plate and \$60 for another.

A white Italian XVI century plate went to Mr. G. W. Winthrop for \$75; an Italian plate in white glaze, to Mr. Steiner for \$60; an antique velvet table cover, for \$65, and a pair of Renaissance portieres, for \$80 to Mr. B. Johnson, and an antique Scutari rug, to Mr. L. Oppenheimer for \$50. The total for the session was \$5,305.50.

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AMERICAN WATER COLOR SOCIETY—National Arts Club.	Works received at galleries.....	Jan. 29, 1916
Open.....	Feb. 3, 1916	
Closes.....	Feb. 27, 1916	
ANN'L EXH'BN ARCHITECTURAL LEAGUE, Fine Arts Galleries, 215 E. 57 St.	Entries by.....	Jan. 3, 1916
Days of Reception of Works.....	Jan. 20 and 21, 1916	
Open.....	Feb. 6, 1916	
Closes.....	Feb. 26, 1916	
CONNECTICUT ACADEMY, HARTFORD—Wadsworth Atheneum.	Entries by.....	Feb. 5, 1916
Works Rec'd from out of town, Wiley & Son, 732 Main St., by.....	Feb. 5, 1916	
Works from Hartford at Annex Gallery.....	Feb. 7, 1916	
Open.....	Feb. 14, 1916	
Closes.....	Feb. 28, 1916	
PA. ACADEMY, PHILA.—111 Annual Exhibition.	Limit Day for Receiving Works at Gallery.....	Jan. 17, 1916
Open.....	Feb. 6, 1916	
Closes.....	March 26, 1916	

**THE HUGO REISINGER SALE.**

The catalog of the 194 paintings and the 64 etchings and colored prints owned by the late Hugo Reisinger, handsomely printed and well and copiously illustrated, issued this week by the American Art Association, which will conduct the exhibition to open in the American Art Galleries, No. 6 E. 23 St., on Thursday next, Jan. 13, and the sale, to take place in the Plaza Ballroom on the evenings of Jan. 18 and 19 next, emphasizes the importance of the event, which has already been noted in the ART NEWS.

The German pictures in the collection, and which are most representative of modern German art, were to have been sold in Berlin, but for the war. They will interest American art lovers, and it is probable that, despite the war, many will be purchased by German houses through agents.

It is unnecessary this week to give any detailed notice of the pictures, as the exhibition's opening next week will give better opportunity for such notice. Suffice it to say that the collection is especially strong—outside of the modern Germans—in representative examples of the French Impressionists and their contemporaries, and of modern Americans. Mr. Reisinger had a good inborn art taste and discrimination. He was known as an "intelligent" buyer and his collection is well balanced in the works of those men whom he especially favored, and who were the leaders and among the strongest of their respective schools. The sale will be the first large and important one of the present season and all art lovers are advised to attend the exhibition next week.

**CATHOLINA LAMBERT SALE.**

The sale at auction of the large and important collection of old and modern pictures formed by Mr. Catholina Lambert, and which will include upwards of 400 works, as already announced in the ART NEWS, will take place in the Plaza ballroom on the evenings of Feb. 21-24 next, inclusive, following a week's exhibition in the American Art Galleries, to begin Feb. 12.

The sale will be an event in art circles, and already collectors from all over the country are arranging to attend it, while orders are now being received from Europe.

One of the most interesting of the old pictures in the collection, the "Portrait of a Man" given to Franz Hals, reproduced on the first page of this issue, will give an idea of the general character of this portion of the collection.

The work of preparing the pictures for exhibition and sale is rapidly progressing at Buena Vista castle, Mr. Lambert's beautiful residence on the heights overlooking Paterson, N. J., on the west, and requires a small army of photographers, catalog writers, cleaners and frame restorers. With 400 pictures to take down from the walls of the gallery, look over and clean, and with the added work of the repair and regilding of frames, etc., some idea of the size and

importance of the collection can be obtained.

**Coming Matthews Picture Sale.**

A small but interesting collection of paintings by old and modern masters, consigned by Mr. Nicholas M. Matthews of Baltimore and other owners, will be placed on exhibition in the Anderson Galleries on Monday, preliminary to the sale on Monday eve., Jan. 17. Among the painters represented are Constable, Morland, Frans Snyders, Hart, Twachtman, Keith, Berne-Bellecour, J. Francis Murphy, Weir and other well-known Americans. The painting by Snyders is the "Dogs Attacking a Stag," formerly in the collection of the King of Naples and Spain.

**Daniel Huntington's Library Sale.**

The late Daniel Huntington, for many years president of the National Academy, left an interesting collection of books which will be placed on exhibition at the Anderson Galleries, Jan. 12, preliminary to the sale at auction on the afts. of Monday-Wednesday, Jan. 17-19. Among the books are many fine works on art, published in America, England, France and Italy; some important books on architecture, numerous dramatic works and publications on the stage, finely illustrated books and various standard sets. There is also a large number of Huntington's sketch books, containing thousands of pencil sketches of scenery, portraits and copies.

**Sale of English Autographs.**

On Monday and Tuesday afts., next Jan. 10-11, the Anderson Galleries will sell all that remains of the famous John Boyd Thacher collections of Autographs, namely Part VII, confined to the letters, documents and MSS., of famous men and women of England and France. A four-page letter by Shelley is of the highest interest; a letter by Wordsworth, unpublished, is largely an autobiography, and there is also an unpublished letter by Swift. There are more than 400 lots in the catalog.

**Fine Books Sold at Anderson's.**

At the opening, on Tuesday, of a sale at the Anderson Galleries, a number of first editions and specimens of fine bindings were sold for \$4,322.60. Mr. S. W. Long paid \$345 for the Kelmscott Press Chancer. For Esquemelin's book on pirates, Amsterdam, 1678, Mr. George D. Smith gave \$295. He also paid \$180 for a "Compleat Angler" bound by Riviere; and \$105 each for the

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by Riviere. Mr. F. M. Weld gave \$210 for  
the Pickering edition of the "British Poets"  
and Mr. Gabriel Weiss \$152.50 for Gerning's  
"Tour Along the Rhine."

At the second session, on Wed., Mr. W. M. Hill gave \$100 for the Spielman and Layard edition of Kate Greenaway. Dr. D. T. Martini gave \$90 for an edition of Margaret of Navarre, J. F. Drake, Inc., \$79 for Morris' "Story of the Glittering Plain" and Mr. G. D. Smith \$75 for an edition of De Montaigne. The total for the day was \$1,870.50, which brought the grand total to \$6,192.75.

**Burton Civil War Coll'n Sale.**

Part V. of the library of John E. Burton of Milwaukee, which the Anderson Galleries is to sell, consists of Civil War material, principally books, pamphlets, broadsides, autographs and relics. There are many rare Confederate imprints, and autograph letters by Grant and Davis. Some unpublished documents about Fort Sumter show the events that led to the attack. Among the relics is a part of the first flag captured by the Northern forces. The sale will take place next Wednesday afternoon and evening and the afternoons of Thursday and Friday.

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